10

NEW ENGLAND CONSERVATORY OF MUSIC

CALENDAR

1880-1881.

BOSTON, MASS.

ALFRED MUDGE & SON, PRINTERS, 34 SCHOOL STREET, BOSTON.

Commonwealth of Massachusetts.

In the Year One Thousand Eight Hundred and Seventy.

AN ACT TO INCORPORATE THE NEW ENGLAND CONSERVATORY OF MUSIC.

Be it enacted by the Senate and House of Representatives, in General Court assembled, and by the authority of the same, as follows: —

SECTION 1. Eben Tourjée, L. Franklin Snow, Richard W. Husted, their associates and successors, are hereby made a corporation* by the name of the New England Conservatory of Music, to be located in Boston, for the purpose of promoting the study and practice of music and culture therein, by the establishment of a School of Musical Science, and by other suitable means; with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in all General Laws which now are or may hereafter be in force in this Commonwealth, applicable to such corporations.

SECTION 2. Said corporation may hold for its purposes real or personal estate to an amount not exceeding one hundred thousand dollars.

SECTION 3. This Act shall take effect upon its passage.

HOUSE OF REPRESENTATIVES, March 16, 1870.
Passed to be enacted,
HARVEY JEWELL, *Speaker.*

IN SENATE, March 18, 1870.
Passed to be enacted,
H. H. COOLIDGE, *President.*

MARCH 19, 1870.
Approved,
WILLIAM CLAFLIN, *Governor.*

SECRETARY'S DEPARTMENT, BOSTON, March 24, 1870.
I certify the foregoing to be a true copy of the original act.
OLIVER WARNER,
Secretary of the Commonwealth.

* The corporation numbers twelve.

NEW ENGLAND

CONSERVATORY OF MUSIC,

MUSIC HALL,

BOSTON, MASSACHUSETTS.

CALENDAR.

1880–1881.

Contents.

Act of Incorporation ii
Art of Conducting 21
Artists' Vocal Course 15
Alumni Association of the New England Conservatory 46
Boston University College of Music 41
Admission 42
Courses of Instruction 43
University Privileges 44
Charges 44
Pecuniary Aid 45
Graduation and Degrees 45
Calendar 48
Branches Taught 9
Board of Instruction 5
Board and Rooms 32
Conservatory Concerts 27
Church Music 20
Calendar 40
Drawing and Painting 25
Elementary Course 25
Advanced Course 26
English Branches 22
Examination and Graduation 31
Evening Singing-Classes 20
General Exercises 30
General Information 38
German Lied 16
Harmony and Composition 14
Grand Musical Discoveries 36
Libraries, Reading-Rooms, etc. 29
Location 28
Lectures and Analyses 27
Modern Languages 23
New England Conservatory of Music 7
Officers 4
Orchestral and Band Instruments 12
Organ 10
Other Advantages 36
Piano-Forte 9
Reception and Classification 26
Recitations 21
Roll of Honor 47
School of Elocution and Dramatic Art 24
Vocal Technique 24
Elocution 24
Rhetorical Oratory 24
Dramatic Art 24
Lyric Art and Opera 24
Singing at Sight and Elementary Instruction 17
Situations 28
Shall we go Abroad? 32
Sheet Music Department 36
Society 38
Students' Social Union 48
Theory 14
Tonic Sol-Fa 18
Tuition 31
The Musical Cabinet 37
The Class System 8
Trustees 3
Vacations and Holidays 33
Visitors 3
Violin 11
Vocal Music in Public Schools 16
Voice 14
What Branches of Music shall I study? 21

Trustees.

Hon. HENRY BALDWIN.
ABNER I. BENYON, Esq.
LUCIUS A. CHASE, Esq.
WILLIAM R. CLARK, D. D.
GEORGE R. EAGER, Esq.
LUMAN T. JEFTS, Esq.
EBEN TOURJÉE, Mus. D.
ALONZO S. WEED, Esq.
LEONARD WHITNEY, Esq.
Prof. CARL ZERRAHN.

Visitors.

Hon. THOMAS W. BICKNELL.
GOTTHOLD CARLBERG.
Hon. JOHN W. DICKINSON.
LEWIS T. DOWNES, A. M.
DANIEL B. HAGAR, Ph. D.
JULIA WARD HOWE.
CHARLES H. MORSE, Mus. Bac.
Hon. HENRY K. OLIVER.
Hon. J. D. PHILBRICK, LL. D.
ADELAIDE PHILLIPPS.
G. J. STOECKEL, Mus. Doc.
S. P. TUCKERMAN, Mus. Doc.
J. BAXTER UPHAM, M. D.

Officers.

EBEN TOURJÉE . . . . . *Director of Conservatory.*
LUCIUS A. CHASE . . . . . *Secretary.*

The following corps of assistants are associated in the various business departments of the Conservatory: —

OSSIAN E. MILLS.
MIRIAM B. SWETT.
JENNIE M. STONE.
EMMA L. ADAMS.
BERTHA J. SWETT.
HARRY K. CHASE.

SAM'L C. OSBORNE.
LEANDER SOULE.
THOS. P. FENNER.
WM. F. WELLMAN, Jr.
ELMORE A. PIERCE.
FRANK A. PORTER.

Board of Instruction.

WILLIAM F. APTHORP,
Lecturer, Piano and Harmony.

VINCENT AKEROYD, *Alto Horn.*

E. M. BAGLEY, *Cornet.*

D. BATCHELLOR, *Tonic Sol-fa Method.*

THEODORE BECHER, *Basson.*

HARRY BENSON, *Voice and Tonic Sol-fa.*

Miss ETTA L. BURNS, *Elocution.*

JOHN D. BUCKINGHAM,
Piano and Organ.

J. B. CLAUS,
Orchestral and Band Instruments.

C. GOODWIN CLARK, *Music in Schools.*

AUGUST DAMM, *Piccolo.*

J. D'ANGUERA, *Harp.*

GUSTAV DANNREUTHER, *Violin.*

GEORGE T. DIPPOLD,
Modern Languages.

W. H. DANIELL, *Lecturer and Voice.*

A. L. DE RIBAS, *Oboe.*

C. ROY DIT DES JARDINS,
Dramatic Action.

HENRY M. DUNHAM, *Organ and Piano.*

JULIUS E. EICHLER, *Cornet.*

LOUIS C. ELSON, *Lecturer and Voice.*

PAUL ELTZ, *Basson.*

STEPHEN A. EMERY,
Lecturer, Piano, Harmony, and Theory.

THOMAS P. FENNER, *Voice.*

Miss SARAH C. FISHER, *Voice.*

ARTHUR W. FOOTE, *Piano.*

WULF FRIES, *Violoncello.*

DEAN BABBITT, *English Branches.*

HENRY C. HARDEN, *Music in Schools.*

HENRY E. HOLT, *Music in Schools.*

J. H. HOWE, *Piano.*

SAMUEL R. KELLEY,
Lecturer, Elocution and Dramatic Action.

A. W. KEENE, *Voice and Sight Reading.*

ADOLPH KIELBLOCK,
Lecturer and Piano.

JACOB F. KRAUSS, *Modern Languages.*

B. J. LANG, *Piano.*

F. H. LEWIS, *Piano and Organ.*

LOUIS LIPPOLDT, *French Horn.*

MRS. A. C. MAGGI, *Modern Languages.*

JOHN C. MULLALY, *Violin.*

THOMAS O. MULLALY, *Violin.*

JOHN O'NEILL, *Lecturer and Voice.*

MRS. JOHN O'NEILL, *Voice.*

MRS. S. C. OSBORNE, *Voice.*

A. M. OSGOOD, *English Branches.*

JOHN K. PAINE,

Lecturer, Organ, Composition, and History.

JAMES C. D. PARKER, *Piano.*

WILLIAM RIETZEL, *Saxophone.*

ALFRED RIGG,

Euphonium, Baritone, and Trombone.

AUGUST REGESTEIN, *Tuba.*

E. SCHORMANN, *French Horn.*

FRED. W. SCHLIMPER, *Flute.*

HENRY D. SIMPSON,

Tympani and Drums.

WALTER SMITH, *Drawing and Painting.*

AUGUST STEIN, *Contra Basso.*

GEORGE W. STEWART, *Tenor Horn.*

JOSEPH STEWART, *Tonic Sol-fa.*

CARL SUCK, *Piano.*

GEORGE FRED. SUCK,

Violin and Piano

ALLEN W. SWAN, *Piano and Organ.*

J. B. TORRICELLI, *Spanish and Italian.*

EBEN TOURJÉE,

Lecturer and Director of Conservatory.

ALFRED D. TURNER, *Piano.*

J. HARRY WHEELER,

Lecturer and Voice.

LYMAN W. WHEELER, *Voice.*

O. A. WHITMORE, *Clarinet.*

SAMUEL B. WHITNEY,

Organ and Church Music.

CHARLES H. WHITTIER,

[Piano and Organ.

CARL ZERRAHN,

Voice, Harmony, and Art of Conducting.

New England Conservatory of Music.

THE Conservatory of Music is now so established a fact in France, Germany, Belgium, England, and America, that scarcely any definition of its scope is requisite. It is to music what a college of liberal arts or the university are to education in general, and among certain European nations it is formally recognized by the government with the same liberality that is accorded to other institutions of learning. The great tone-masters, Mendelssohn, David, Joachim, and others that might be named, have earnestly labored to give to musical education the benefit of the advantages of a class system of instruction; for by this plan they secured to the scholar of average means the services of better teachers and more thorough training than they could otherwise afford, and the general student, instead of pursuing his study amid the solitude and disheartening atmosphere of his own room, was brought in contact with congenial minds, and kept abreast with all the musical influences, literature, and progress of his day. The very atmosphere of a college is favorable to learning. The crowd of students bent on one pursuit; the eminent teachers; the class-rooms; the costly and curious apparatus; the library, and daily drill, — all conspire to make study interesting. The Conservatory groups all these advantages around musical instruction. The system that is so beneficial to the study of mathematics, and the higher branches of learning, has been found equally serviceable in attaining a high musical education.

TWENTY-FIVE YEARS have now elapsed since the Director inaugurated the Conservatory system of musical instruction in New England. Beginning in a comparatively small way, as a School of Music, it soon developed into a Musical Institute, and in the year 1867 expanded into a full-grown and

well-appointed Conservatory, on the same basis and offering the same advantages as those which have existed in Europe under the patronage of the governments, or have been founded by the great composers. The Director's critical personal examination of the most celebrated Music Schools in Europe, and his long experience in conducting the above institution, enable him to employ the most valuable methods, his sole aim being to broaden the area of musical culture in this country, by furnishing the instruction of the best masters, with the greatest number of collateral advantages, at the lowest possible cost to pupils.

The Director remembers with pardonable pride that more than 25,000 pupils have availed themselves of its advantages, many of whom are now prominent members of the musical profession; and the New England Conservatory is now known as the largest Musical School in the world.

THE CLASS SYSTEM.

Music is taught in the Conservatory as the sciences are taught in the schools and colleges. Experience has proved this to be the only and true way of bestowing a musical education. Thousands who are passing through colleges and professional schools would never have been educated if obliged to secure a first-class private tutor. The same is true of musical instruction. Hundreds can pay $15 a quarter where fifteen could pay $100. The economy of the class system, as employed in the German and Italian schools, is placed by the Conservatory at the service of its patrons. All that recommends it in schools of learning recommends it in schools of music. It is adopted not simply because it is the cheapest, but *because it is the best.* Each pupil has the benefit of the entire hour. Instruction to one is instruction to all; the benefit of the practice, the correction, or the explanation, is enjoyed by all; the illustration, the criticism, the approval, all can see and hear; shyness, that bane of young performers, is cured or abated; freedom and ease, those charms of social and domestic circles, are secured. Pupils taught in the presence of pupils, performing difficult music, and hearing it performed in class, become familiar with their own voices, get rid of awkwardness, and secure grace and ease. The power of emulation is also fully developed in the class, as ability is matched with ability, mind comes in contact with mind, and intellect is sharpened by intellect.

Class teaching is a specialty at the New England Conservatory; and while the merits of private instruction are by no means ignored, it is still claimed that the class system possesses certain very important advantages of its own. Mendelssohn, the founder of the celebrated Leipzig Conservatory, and whose judgment in musical matters none will question, says: "An institution such as the Conservatory has this advantage over the private instruction of the individual, that by the participation of several in the same lessons and in the same studies, a true musical feeling is awakened and kept fresh among the pupils; it promotes industry, and spurs on to emulation; it is a preservative against one-sidedness of education and taste, — a tendency against which every artist, even in the student years, should be upon his guard."

BRANCHES TAUGHT.

Instruction is given on the

Piano-Forte, Organ, Violin, Flute, and other Orchestral and Band Instruments;
In Notation, Formation, and Cultivation of the Voice, and
Solo Singing, Italian, German, and English,
Singing at Sight,
Part Singing,
Dramatic Action in Singing,
Lyric Art and Opera,
Ensemble Playing,
Harmony, Counterpoint, and Fugue,
Art of Teaching Vocal Music in Public Schools,
Art of Conducting,
Musical Theory,
Normal Instruction,
Tonic Sol-Fa Method,
Church Music,
Oratorio and Chorus Practice,
German, French, and Italian Languages,
Elocution and Oratory,
Common and Higher English Branches,
Drawing and Designs, and, through connecting institutions, all branches of the High School and Collegiate Curricula.

The Piano-Forte.

The list of efficient teachers of the Piano-Forte connected with this Conservatory is a sufficient guarantee of competent instruction. Great care is taken to train pupils in correctness of manual position and movement; the

different kinds of touch, rapidity and clearness in the execution of all the major, minor, and chromatic scales, the arpeggios of the common chords and the chords of the seventh, etc.

The standard of instruction for Piano having been raised since the compilation of the "New England Conservatory Method," this work is now used principally in the first and second grades, together with selections from Clementi, Krause, Schumann, and Mendelssohn, which, with selections from Kohler, Bertini, Heller, Loeschhorn, Plaidy, Czerny, Haydn, Moscheles, Eschmann, Mozart, and others, are made the basis of instruction in the third grade.

In the study of the Piano the pupil is required to pursue the most thorough modern system of technical training practicable in the number of years embraced in the course. It is the special aim of this Conservatory to so educate its students that when they graduate they shall be fully prepared to enter by themselves upon the higher course of artistic development.

The first and second grades are taught in classes of six.

Third grade in classes of four or six.

Fourth and fifth grades in classes of four.

All Piano pupils will be expected to practise the following number of hours per day in the different grades, viz.: 1st grade, 1½ hours; 2d grade, 2 hours; 3d grade, 3 hours; 4th and 5th grades, 4 hours. The time to be divided on Scales, Studies, and Pieces, as the teacher may direct.

At graduation, pupils will be presented with the classified list of studies used at the Conservatory.

The Organ.

The New England Conservatory of Music affords its Organ pupils a complete course of instruction, in which particular attention is given: —

1st. To a systematic study of obligato pedal playing.

2d. To a knowledge of harmony and counterpoint.

3d. To the art of accompanying.

4th. To the art of improvising.

5th. To concert music, with special reference to the works of Seb. Bach and Mendelssohn.

In a word, *all* branches of study are given to the pupil, who is thus enabled to form a style of performance fitting to the grand and noble character of the instrument.

To furnish every facility for acquiring a mastery of all kinds of Organ music, a large three-manual pipe organ, with two and a half octaves of pedals and an ample variety of registers in each manual, has been constructed by the celebrated firm of Messrs. E. and G. G. Hook & Hastings, and placed in the hall of the Conservatory for the use of its classes, making eight organs now in constant use in this institution by the students; and those who are sufficiently advanced receive instruction on the Great Organ in the Music Hall, and have the opportunity of playing at the public concerts given at the Music Hall.

Frequent recitals, by eminent organists, are given to the pupils upon the Conservatory organ, and also upon the Great Organ.

These are designed to afford an opportunity of listening to the best, and in many respects the greatest music of *all schools* and *all styles*, from Bach to Wagner.

The London *Choir* speaks as follows of the organ department of the Conservatory: "In the New England Conservatory of Music, not only are the ordinary branches of musical instruction well cared for, under the direction of Dr. Tourjée, but the organ recitals are so arranged as to provide illustrations of all classes of music for the instrument. In this respect the American Music School is far in advance of our own Academy, and, indeed, of every English educational institution."

The Violin.

Violin is taught in classes of six at $15, or in classes of four at $20 each per term. Private lessons, when desired, can be arranged for at the office at teachers' regular rates.

The professors in charge of this department are men of large experience as teachers, solo artists, and conductors of orchestras. There is a regular progressive course laid out which is pursued in the Conservatory, consisting of five grades, beginning with the elementary principles of notation, construction, and proper use of the instrument, with easy exercises, studies,

and recreations, such as are found in the Violin methods of Campagnoli, Merz, Alard, DeBeriot, Spohr, David, Weiss, and others, Vanhall, Pleyel, Kayser, Mazas, Mayseder, and Ries, passing on through the intermediate grades as laid down in the printed course of the Conservatory.

Pupils are allowed to take part in *concerted music*, sonatas, trios, quartets, etc., which is taught in *ensemble classes* as a means of improvement, and the advanced pupils are allowed to take part in solo playing in the recitals and public concerts of the Conservatory. Pupils may secure, at light expense, rare opportunities for attending the numerous orchestral concerts given in the city, such as "The Harvard Symphony," "The Philharmonic," "The Theodore Thomas," and several orchestras performing daily in Boston during the entire season. No finer opportunity is offered in America for pursuing this study than at the New England Conservatory.

In the fifth grade, the easier solos and studies of Corelli, Viotti, Baillot, Rode, Kreutzer, DeBeriot, Mayseder, Kalliwoda, David, Spohr, Fiorillo, and the duets of Romberg, Hauptmann, Spohr, and others, are pursued. Here now the gates are open for the student to become acquainted with the rich field before him in the whole range of our great classical composers, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Bach, etc., and the specialties of violin compositions of Molique, Spohr, Joachim, Paganini, Lysinsky, Vieuxtemps, Ernst, and others.

Orchestral and Band Instruments.

Heretofore, no opportunity has been afforded in this country for systematic instruction in the organization and training of orchestras and bands. Occasionally, in some of its features, very competent instruction has been given by private teachers. But the opportunities afforded have not been equal to the demands. Special attention is given to this department of the Conservatory, and a complete course of study is laid out for each instrument similar in its methods to those of the celebrated Paris school. Instruction by the most competent professors is given in solo, quartette, orchestral, military, and concerted music, and also in harmony, composition, and all the fundamental principles of orchestration and arrangement of music for reed, orchestral, and military bands, and the grouping of the same

Students may commence the study of any orchestral instrument at any time, either in classes or in private lessons.

The School of Band Music, opened by the New England Conservatory, will do all in its power to encourage the reinstatement of reed instruments in their proper position in military bands. There is a very prevalent notion that reed instruments are effective only in very large bands. Theory and experience have abundantly proved this to be a mistake. The balance between brass and reed instruments can be preserved with small numbers as well as large. That a well-founded system in the management of military bands is greatly needed cannot be questioned, as the interest in and love for the better class of band music is constantly growing in this country. New organizations of the kind are continually forming, and the demand is great for such instruction as may qualify students to join them. The means for its acquirement, however, have been hitherto wholly inadequate. Private lessons from such instructors as are to be relied upon are very expensive; besides which, the need of the spur of competition, and other manifold advantages of a large school of military music, has been felt, but none such has been opened to the public of the United States.

The system which has produced such exceptionally fine music of this class in France is naturally regarded as a model, it being generally acknowledged that the high standard of excellence in band and military music in that country is due to the invariable rule, that no one shall be admitted to such an organization who has not the certificate of the famous Paris Conservatory.

That such a school of systematic instruction, to prepare students to become thorough band musicians, has been established in connection with the New England Conservatory of Music, cannot fail to meet the approval of every true friend of the art. By this system the pupils will not only be thoroughly grounded in the science of the particular instrument they may elect, but will gain such other general knowledge bearing on the subject as cannot fail to be of incalculable value to them.

Lessons on Orchestral Instruments are given in private, at the teacher's regular rates, prices dependent upon the length of the lesson; one half hour, three-quarters of an hour, or hour. Lessons in classes of six, $15.00, classes of four, $20 00, per term, twenty lessons, of one hour each.

HARMONY AND COMPOSITION.

This department includes a perfect comprehension of the system of musical notation; the manner in which the major and minor tonalities are related to each other, and the relationship of the different keys or scales; a thorough practical and theoretical knowledge of intervals and the construction of chords, with the artistic laws which regulate melodic and harmonic progressions. Classes are formed both for those who wish to give special attention to this study, and also for the higher branches of musical theory, counterpoint, fugue, form, and instrumentation.

COURSE OF STUDY IN THEORY.

This embraces Acoustics, the Tone System, Rhythm, and Tempo, Melody, Thematic Treatment, Musical Form, Musical Instruments, the Compass and Characteristic Effects of the various Instruments, etc., together with the principles underlying the meaning and interpretation of Music. Harmony and Counterpoint are taught as separate studies from the above.

The Voice.

Probably no department of musical culture is so much neglected as that which relates to the development and training of the voice, — a subject of great importance, as it teaches the correct use of the respiratory organs, whose improper or insufficient employment injuriously affects the general health, and particularly that of the vocal organs, of which the forcing or straining tends directly to bronchitis, laryngitis, inflamed tonsils, the "clergyman's sore throat," so prevalent among public speakers, and similar diseases. It is a common opinion that frequent singing, reading aloud, or public speaking is injurious; but the truth is, that an intelligent and scientific use of the voice is the best way to strengthen the vocal organs and enable them to resist the deleterious effects of our humid and variable climate. No people in the world can so ill afford to dispense with vocal training as the Americans, the statistics of whose mortality show that more than 100,000 annually die from diseases of the throat and lungs, a large portion of whom might have prolonged their lives many years had they

learned to strengthen the vocal organs by judicious daily exercises. Many voices are seriously injured, many ruined, through the ignorance of persons undertaking to teach vocal training while knowing nothing of the mechanism of the voice or of its capabilities. It is no unusual thing for us to be requested to receive as pupils persons whose voices have been greatly injured or entirely lost through forcing, mismanagement, or disease; and though such voices can never fully recover from their injuries, they may, by proper treatment, regain much of their original sweetness and power.

Regardful of the health of our pupils, the Conservatory has the service of regular physicians, by whom lectures will be given during each term, on throat and lung affections, entirely free of charge.

The practice of singing under a scientific master is calculated to bring about the healthy action and development of muscles which otherwise would have lain dormant.

Instruction in this department includes the study of the union of the registers; study of the physiology of the vowels and consonants; study of solfeggi and the application of words to music; exercises for obtaining agility and flexibility of voice; thorough exercises in the scales, major and minor; the chromatic scale and arpeggios; study of the movements and embellishments suitable to the different styles of singing; study of English, German, and Italian songs; cultivation of the voice considered as an organ of æsthetical feeling in art; study of dramatic expression, and the development of the voice to suit the requirements of the church and public hall before large assemblies, as well as of the parlor. (See Artists' Vocal Course below.)

At graduation pupils will be presented with the classified list of studies for voice training and solo singing.

ARTISTS' VOCAL COURSE.

An Artists' Vocal Course, recently organized, affords every possible advantage of thorough instruction to those wishing to prepare themselves for the concert-room, the oratorios, and the lyric stage. The course embraces three years, and includes private and class lessons in Singing and Cultivation of the Voice, Interpretation of the highest Works of the Masters, Dramatic Action (see page 24), the Italian Language, and Harmony. Admission to the rehearsals of the best solo, choral, and orchestral performances, secured to

the student, and introduction to the public guaranteed. The fee for the course is $75 per term.

This course is one which the Conservatory has been pursuing conscientiously under our ablest teachers, who have had unusual experience. They have been quietly doing their work in preparing students for the opera, without the manifestos which have repeatedly been put forth in America. Students educated at this Conservatory pursue the course in voice training, in the Italian Language, Dramatic Art, Lyric Art, and Opera. In several cases our students have distinguished themselves in opera in Italy, the land of operas, the most distinguished teachers speaking very emphatically in commendation of the perfection of their training at the New England Conservatory, and, in several instances, have written, "All that you need is to add to your *répertoire*, as what you have been over is beyond criticism." (Shall we go Abroad? See page 32).

THE GERMAN LIED.

Although the German system of vocal culture has been superseded by the Italian, the German songs are recognized by musicians all the world over as the embodiment of poetry. As an eminent musician recently expressed himself: "One must learn in Italy to sing the songs of Germany."

Since the death of Mr. Aug. Kreissman, few teachers in America have given their attention to this branch as a specialty. Mr. Carl Zerrahn and Mr. Louis C. Elson give vocal instruction, with especial reference to the songs of such masters as Schubert, Schumann, Franz, Jensen, Reinecke, etc., etc., and lectures on their works will also be frequently given by Mr. Elson.

VOCAL MUSIC IN PUBLIC SCHOOLS.

This branch of musical culture is now favorably engaging the minds of educators, and is rapidly being engrafted upon the curriculum of studies in all our best public schools. Already upwards of eighty cities and towns in Massachusetts alone have adopted it; and although a preparation for this work may be acquired by those who are by nature fitted for it, with really less labor and expenditure of time and means than for the usual duties of the profession of music, thoroughly qualified teachers are in great demand at very handsome remuneration. Students in this department not only have

the benefit of instruction at the Conservatory, but ample opportunities are afforded for examining the practical work in the Boston schools, which stand confessedly at the head in this branch of study.

A thorough course of study has been carefully prepared, covering the instruction received by pupils in the primary and grammar schools. The first course comprises six grades, and includes the instruction received by pupils in the primary school from five to eight years of age. On completion of this course, students passing a satisfactory examination will receive a certificate of competency to teach it. The second course comprises four grades, covering the instruction received by pupils from eight to twelve years of age in the grammar school. On completion of this course a certificate will likewise be given. Our list of instructors in this department is a guarantee for the thoroughness of the instruction; and through their influence our best efforts will be made to secure situations for competent teachers.

SINGING AT SIGHT AND ELEMENTARY INSTRUCTION.

All pupils, whether of instrumental or vocal music, ought to enter the department of sight singing. The ability to read music at sight lies at the basis of a true musical education.

Very few among the thousands who are studying music are able to read even a plain hymn tune correctly at sight, and it is not unusual to find solo singers who are obliged to have their parts taught to them, having really no knowledge whatever of how the piece should be sung by simply looking at the notes. If the pupil has not acquired the ability to read at sight with facility, however thorough he may become in the theory of music, he must always labor at great disadvantage. By making it the subject of the earliest instruction, all who have ordinary musical talent may soon learn to sing readily by note, and thus save months, if not years, of vexatious and disheartening toil.

In order that no opportunity necessary to the most rapid progress of our pupils may be lacking, free classes in elementary instruction and singing at sight have been maintained, at which the subjects of notation, intervals, rhythm, technical terms, etc., are fully explained, and a thorough practice in intervals, major, minor, and chromatic scales, and other exercises for learn-

ing to read music, is afforded to all the pupils. Through the interest that has thus been awakened in the study, there has come to be much demand for *more special instruction.* Classes have already been formed, and in order that the matter of expense may not deter any who would otherwise be glad to avail themselves of this opportunity, the Director has decided to place the terms at $10 each in classes of six, and $15 each in classes of four. The object of these classes will be to enable the pupils to sing any music at sight, but especial attention will be given to the matter of preparing pupils for church situations. That this subject needs special attention, any one who knows of the number of singers with well-trained voices, who fail to obtain situations in church or elsewhere, through their inability to read music, need not be reminded.

The advanced class in sight singing will be devoted principally to the practice of catches, glees, madrigals, and part-songs. The interest of these compositions is generally admitted, but their utility as a means of study is not properly appreciated. *Independence of parts*, so necessary to effective part-singing, is best attained by the thorough practice and study of catches, glees, and madrigals, the matter of light and shade not being neglected; while in part-songs light and shade are the prominent features, independence also receiving due attention.

TONIC SOL-FA.

The introduction of this method into the Conservatory course was justified by its great *success* in England and elsewhere, and the apparent *demand* for it in this country.

As it would not be possible to describe the method in this circular, the opinions of persons best able to judge will be given, showing what it has been and is doing.

Prof. Helmholtz, whose opinion should have weight, says: "It cannot be denied that *this notation* has the great advantage of giving prominence in teaching singing to what is of the greatest importance to the singer in determining the tone, — viz., the relation of the tone to the tonic. . . . Now, the facilities which a singer, well acquainted with musical theory, derives from the pianoforte score, are immediately presented by the Tonic Sol-Fa notation, even to the uninstructed."

Gen. Thompson, author of "The Theory and Practice of Just Intonation," says: "*The great engine of their success is their notation*, by which the key-note, second, third, etc., is always represented by the same symbol. Nothing is easier than to read the old notation with constant reference to the places in the key, when the habit is acquired. But the question was how to acquire the habit, and *this is what the Tonic Sol-Fa notation teaches.*"

An American teacher said recently in London before a meeting of Tonic Sol-Fa teachers: "Those who have felt friendly towards the system, and rejoiced at the good it was doing in England, have yet felt, as I formerly did, that it was not needed in America, because we were using the syllables by the tonic method. But I now see that, *as a means of studying music, it is invaluable.*"

Her Majesty's Inspectors of Schools in Great Britain unite in almost a chorus of praise for the Tonic Sol-Fa method, in their reports recorded in the Educational Blue Book.

Mr. Evans, Music Instructor to the London School Board, has under his superintendence two hundred and thirty schools, each with three departments. The teachers can use which notation they please, and they *all* have selected *the Tonic Sol-Fa.*

The principal points of the system are: The use of a new *notation*, which is so simple and *true* that any intelligent musician can master its principles in a few minutes, which *wastes* no time in learning, and which, instead of conflicting with the established notation, only makes it clearer; the adaptation of this notation to illustrate the fundamental principle of the method, — viz., the *relation of each tone to the tonic;* and last, but not least, the *educational development*, which makes it pre-eminent as a method for teaching the people to sing intelligently. The Galin-Paris Chevé method is somewhat similar, but this is claimed to be more practical.

There is a very large store of music, both classical and popular, printed in the notation, consisting of oratorios, cantatas, masses, anthems, glees, etc., etc., and, best of all, the courses of instruction of the Rev. John Curwen, which are fine models as educational works, which can be had at the Conservatory.

The Tonic Sol-Fa method is one of the departments of the Conservatory,

and authorized examiners issue the regular certificates of the Tonic Sol-Fa College at each grade, to pupils who pass a satisfactory examination. Classes are formed each term.

EVENING SINGING CLASSES.

Special evening classes are formed each term for the primary instruction in the elementary principles of singing, which are open to the entire public at a mere nominal charge. These have been largely attended.

CHURCH MUSIC.

An old church ordinance in Germany required that candidates for holy orders should be qualified to pass an examination in church music as well as theology. And since this universal language, suitably employed, may soften the heart, and prepare it for receiving religious impressions, the ministry and church officials of the present day should become acquainted with its capabilities and its relations to divine service. The church should be the Sabbath home of the artist and the amateur, and all should add their talents and abilities towards the completeness of worship.

A large chorus choir, the nucleus of which is a quartet, should support the congregation, and enrich, embellish, and render impressive by appropriate selections the services of the sanctuary. Bach's Passion Music, written for a solo choir and two chorus choirs, with a distinct part for the people, furnishes high authority for this arrangement, which is carried out at the Saint Thomas Church in Leipzig. Mendelssohn organized and conducted the music in the Dome Church, Berlin, on the same plan. The English composers have also given us a *répertoire* of church music worthy of careful study. With the introduction and practice of proper music in the Sunday schools it would not be long before this method could be successfully carried out in nearly every church in the land. In the stirring strains of the masters, Christians could pledge themselves to a common faith, the musical taste of every household would be elevated, and a genial charm spread through the entire social fabric.

A new interest in this important subject has within a few years been awakened in America, and the demand for organists, directors, precentors,

and solo singers, *thoroughly educated* in true ecclesiastical music, is continually increasing.

A theoretical and practical course of study is arranged in this department, under the direction of Mr. S. B. Whitney, the accomplished organist and director of music at the Church of the Advent. Instruction is given in solo singing, organization of choirs of all descriptions, and in chorals for the people with the best models of music, the correct style of rendering them, and the proper use of the organ.

ART OF CONDUCTING.

Throughout the country there is a demand for musicians competent to organize and conduct choral societies and choirs, orchestras, etc. To this branch of musical study the New England Conservatory pays particular attention, the course being thorough and progressive, and including every detail of the art. Pupils have ample opportunity of learning the use of the *baton*. Under the direction of Mr. Carl Zerrahn, this department has proved one of the most interesting and useful in the Conservatory. Probably no musician in this country is more widely or more favorably known than this distinguished teacher, — for twenty-five years the conductor of the Handel and Haydn Society; also conductor of the Harvard Symphony Concerts, and of the choruses of the Peace Jubilees of 1869 and 1872.

RECITATIONS.

Classes in cultivation of the voice, piano-forte, organ, and other instruments, and in harmony and musical theory, receive two lessons a week, of one hour each. The free classes in harmony, general musical instruction, oratorio and church music practice, art of teaching and normal instruction, each meet once a week. The classes in singing at sight meet three times a week.

WHAT BRANCHES OF MUSIC SHALL I STUDY?

Students who are preparing to teach music too often confine themselves to a single study, as piano, organ, or voice, without paying any attention whatever to the other branches. As well might a person preparing to teach in the public schools omit arithmetic and geography. The slightest acquaint-

ance with the positions filled by the great majority of music teachers throughout the country will show such preparation greatly defective. There is scarcely one music teacher in a hundred with a good income who confines his efforts to a single branch. It has come to pass that a person is not competent to take charge of the musical department of a seminary or college who is not acquainted with the principal branches of music, and no bureau or professor can heartily and unqualifiedly recommend such a person. Very few schools have pupils enough to warrant them in having special teachers for the piano, voice, harmony, and organ, and any one can see it is not economy to employ two or three special teachers where one competent teacher could do all the work. The case is the same in the community. A teacher who can give instruction in piano, voice, and musical theory will control the field and have double influence in securing pupils, and if he also have a knowledge of the organ he will not only increase his usefulness by assisting the church, but will add largely to his income.

What branches of music, then, shall we study?

English Branches.

It is generally conceded that the study of music tends to refine the manners and cultivate the taste. At the same time, it is to be regretted that the prevailing impression should be that the concentration of effort necessary to insure the success of students pursuing a musical course precludes all possibility of mental development in other directions. Feeling the necessity of counteracting the evils arising from this erroneous impression, relative to the incompatibility of musical culture and intellectual vigor, the Director of the Conservatory has perfected arrangements which will enable students of the Conservatory to acquire, in connection with their musical course, a *liberal education*, — one which shall impart the power of self-culture, and thus modify the character; an education which shall enable its possessor to exert a moral influence, the more powerful always when combined with true culture. The courses of study provided are without charge, and range from the common English branches through a full curriculum for the Baccalaureate degrees. The elementary department is open to all

students as soon as they enter upon their musical course; and after a certain degree of proficiency in music has been acquired, admission is granted to the Boston University College of Liberal Arts.

In this connection it seems proper to allude to the fact that many young persons, while pursuing their literary course, are to-day undertaking to study music as they suppose under safe and competent teachers, but coming to us after graduation, they find, to their surprise, that the greater part of their practice and instruction under such teachers has been, in many instances, almost wholly wrong, and in some cases worse than useless. It would have been better had they omitted their music altogether until they could find competent instructors. It will readily be seen by parents and guardians that, if music is to be pursued, the proper time is when the vocal organs and the fingers are flexible, and that the period of youth and school life is *the* time intended by the Creator for musical instruction; and now that ample and *gratuitous* provision has been made for a literary course under experienced and able instructors in this department, simultaneous with the regular musical course, there can be no reason why this golden opportunity should not be embraced.

Modern Languages.

Of these, the German, French, and Italian are perhaps the most important; they being the spoken languages of the countries most frequently visited by Americans. The German language is peculiarly rich in its literature, and is particularly important to the musical student, as many of the profoundest works on music, written in this language, are still untranslated, while its song literature is the finest in existence. The French is every year becoming more extensively used in good society; while the Italian is, above all others, the language of the fine arts, especially that of poetry and music. Pupils of the Conservatory are instructed in these languages by the most experienced and accomplished teachers, at class rates, and learn not only how to read, write, and translate, but also how to speak and sing each of these languages correctly.

School of Elocution and Dramatic Art.

The whole course of study is divided into the following departments: —

1. VOCAL TECHNIQUE.

(*a*) Respiration. (*b*) Anatomy of the vocal organs. (*c*) Vocal hygiene and health principles. (*d*) Diseases of the voice. (*e*) Methods of delivery. (*f*) Location and quality of tone. (*g*) Vocal defects and remedies.

2. ELOCUTION.

(*a*) Articulation. (*b*) Emphasis, pitch, quantity, movement, and inflection. (*c*) Qualities of the voice and application. (*d*) Analysis

3. RHETORICAL ORATORY.

(*a*) Forensic and platform delivery. (*b*) Arrangement. (*c*) Forms of climax. (*d*) Contrasts and antitheses. (*e*) Rhetoric. (*f*) English literature.

4. DRAMATIC ART.

(*a*) The emotions and passions. (*b*) Mechanics and application of gesture. (*c*) Facial expression. (*d*) Pose and counterpoint. (*e*) Mensur and sword exercise. (*f*) Stage etiquette, dress modes and management. (*g*) Playwrights.

5. LYRIC ART AND OPERA.

(*a*) Study of the principal operas. (*b*) Musical declamation. (*c*) Expression. (*d*) Gesticulation and stage business.

Attitude and bearing have much to do with the effective rendering of any vocal work, and no one can be said to be a thorough artist who has not become acquainted with the principles of dramatic expression. Until recently those wishing to pursue this study have been under the necessity of going abroad to foreign masters. To meet this want, becoming more and more felt, this department of the Conservatory was organized. The course of instruction is systematic and progressive. Special attention is given to instructing pupils in elegance of carriage, grace of manner, freedom and

ease of position and attitude, proper expression of the features, gesture, and eye to convey the thought, correctness of accent, etc., etc., so that the student shall be able to take rank as a lyric artist in the highest sense. The department is under the general direction of teachers of eminent ability and large experience, who have trained some of the most famous artists of the day; all the necessary appliances of hall, rostrum, etc., have been provided, and we believe that the department is not second to any school in Europe. Besides the opportunities afforded by the weekly and quarterly exercises for appearing before the public, to those possessing proficiency and ability other opportunities are secured, thus adding a very desirable feature to the instruction, and the best opportunity for public introduction.

TERMS:

Ten private lessons (half hour)	$15 00
Ten class lessons (hour)	15 00

Regular course, four private lessons (half hour), or three private (half hour) and one class lesson (hour) per week, for term of ten weeks, $50, or $200 for school year.

Special course, four private lessons (half hour) and two class lessons (hour) per week, for term of ten weeks, $75, or $300 for school year.

Diplomas awarded to students in regular and special course on graduation.

Drawing and Painting.

This new department of the Conservatory is under the general direction of Prof. Walter Smith, director of art education in Boston and Massachusetts. The subjects of study are divided into two groups, Elementary and Advanced; the first for beginners, the second for those who can draw from nature.

ELEMENTARY COURSE.

Object drawing by free hand. Perspective by instruments. Drawing flowers and foliage from copies. Human figures from copies. Designing in line and color. Lessons in teaching drawing.

ADVANCED COURSE.

Painting in water colors from nature. Aerial perspective. Landscape. Studies in oil and water colors from objects. Portrait drawing and painting from life. Composition, theory and practice. Lectures on fine arts. Lectures on painting, sculpture, and architecture, and on the history and practice of fine and industrial arts, are given by Prof. Smith, to which all students pursuing these studies are admitted free. Tuition in classes or private lessons at reasonable rates.

RECEPTION AND CLASSIFICATION.

The office of the Conservatory at the Music Hall (entrance on Winter Street) is open daily for the reception of pupils; and although pupils may enter at any time before the completion of the half term, it is still very desirable that, as far as possible, they should commence at the beginning, and attend to all the preliminaries, such as registration, grading, time of lessons, etc., *on the week preceding the commencement of the term.*

Pupils receive a card on the payment of their bills, admitting them to a course of lessons in the Conservatory; and no person will be regarded as a pupil, or allowed to receive instruction, until he has procured an admission card.

Accurate classification is considered of the highest importance; and that this may be secured, a careful examination is made by the Director as to the proficiency of all new pupils, except beginners, in the various departments. Twice each term a critical investigation is made into the standing of each pupil; and the progress and proficiency of the pupils of the Conservatory is largely due to the excellent system of classification adopted. The course of instruction is divided into five grades, each grade being subdivided into three divisions. Classes for the piano-forte and organ are limited to six pupils in the first three grades, and to four in the fourth and fifth grades; in violin playing and cultivation of the voice, limited to four and six pupils; in harmony and theory, limited to eight pupils. Instruction in the class is not limited to ten or fifteen minutes to each scholar, as some affirm, but each individual has the benefit of the entire hour. The time and attention

each pupil receives is the same that a student receives in mathematics or the languages at college. Each pupil sings or plays separately as the teacher directs, but the lesson is a unit. Pupils are transferred to classes of higher grades when their proficiency demands it.

CONSERVATORY CONCERTS.

In addition to the other means of culture afforded at the Conservatory, classical concerts have been established, for the purpose of assisting the pupils in the formation of a refined and elevated musical taste, at which the choicest works of the great masters, consisting of sonatas for the piano-forte, and for the piano-forte and violin, stringed quartets, concertos, songs, etc., are performed by the leading artists of Boston and others visiting the city. Three of these are given each term, exclusively for the instruction of the pupils. They are maintained at heavy expense, and are given wholly without cost to pupils, who are earnestly advised to enjoy as many of them as possible. Recitals are also given each week by the pupils, at which they perform such pieces as have been studied at their lessons. These exercises are of great advantage to them, stimulating to increased exertion in their studies, and furnishing an opportunity for the exercise of their powers, and for the acquirement of that confidence so necessary to a creditable performance before others.

At the close of each term a concert is given in the Music Hall by pupils and their friends. Each pupil who graduates is required to give one public recital during the last year of study.

LECTURES AND ANALYSES.

Thirty-five lectures upon musical topics are delivered before the pupils of the Conservatory, each term, affording much valuable information and instruction.

Three analyses of the compositions of the masters (piano-forte, organ, and vocal works) are given each term, at which the performance of the work under consideration is accompanied with a critical examination of its form and construction, and a clear and comprehensive exposition of its distinctive features and peculiar beauties. These have greatly aided the pupils in

understanding the higher class of music, and have prepared them more intelligently to appreciate and enjoy it.

Besides the Conservatory professors, some of the most prominent and successful lecturers and scholars of Boston and vicinity have repeatedly favored the students with familiar addresses and conversations on their personal experience, methods, etc.; among these, Dr. Hill, Ex-President of Harvard University, Rev. E. Nason, J. K. Paine, Profs. Pickering and Cross, Rev. W. L. Gage, Prof. Kimpton, Dr. Cutter, Charles Barnard, Prof. Dolbeare, Walter Smith, H. K. Oliver, Julia Ward Howe, O. B. Brown, Rev. W. C. Wood, Rev. W. C. Alger, Dudley Buck, G. E. Whiting, and many others.

SITUATIONS.

After the technical difficulties of music have been overcome and the pupil has graduated, he finds himself, perhaps, like the young physician or lawyer on leaving college, competent it may be, but unrecognized, unknown, and without a "practice." The college generally leaves its progeny to shift for themselves; but the New England Conservatory has felt it a duty to institute a bureau of employment, which its various connections have enabled it easily to do, and endeavor to open the path for its more talented graduates. The mere diploma of graduation is in a sense a certificate as to the pupil's thoroughness; but applications are constantly received from many sources asking the Director to recommend a teacher for a school or town or family, an organist or singer for a church, a violinist for an orchestra, an elocutionist for seminary or college, etc., and this most necessary branch is systematized, and by its workings affords to the painstaking scholar the first "launch on his new career."

LOCATION.

The Conservatory is located at the Music Hall building, where it occupies twenty-six rooms for office, music, class, and practice rooms. It is provided with a pleasant hall furnished with a large pipe organ, and used for lectures, recitals, etc. It is also directly connected with the great Music Hall, seating 3,000 persons, and containing the most famous organ in America. It is within two blocks of the State House, and is easily accessible from all parts

of the city by means of the various street railways, and also from the suburban towns both by steam and horse cars. Boston is situated on the magnificent bay, which is an arm of the great Atlantic; the ocean breezes are wafted through the streets of the city, cooling the temperature, and making comfortable even the warmest days. Even the famous Bay of Naples is not richer in lovely scenery than is Massachusetts Bay; and that portion of it known as Boston Harbor is particularly beautiful, the shores being thickly dotted with charming spots which have grown up into famous resorts, and to which excursions are run daily, both by steamboat and rail, at merely nominal prices. The advantages accruing to the Conservatory from its location in Boston, the acknowledged musical centre of America, are very great. No other city in the country furnishes so many inducements to the musical student. Its opportunities for general culture are so well known as to hardly need enumeration. During the concert season, chamber, symphony, oratorio, and miscellaneous concerts are of daily occurrence, while rare opportunities are afforded to students of frequently hearing the most finished vocal and instrumental artists of the English, Italian, and German schools. There are over forty musical societies in Boston, and more than seven hundred entertainments were given during the past season.

LIBRARIES, READING ROOMS, ETC.

The central location of the Conservatory renders it possible, without loss of time, to utilize all the desirable advantages of the city, while at the same time the adjoining Common and Public Garden, adorned with various works of art, afford delightful places for recreation and exercise. Our students enjoy access *without charge* to the following Libraries and Reading Rooms: *The Director's Private Library and the Library of the Conservatory*, which contain a large collection of valuable and interesting musical works, including treatises upon the history and science of music, sketches of the lives of the great composers, etc.; *the State Library*, containing over 30,000 volumes, open every day; and *the Public Library of the City of Boston*. This collection is the largest in America save the Congressional Library at Washington, and contains nearly 300,000 volumes and 100,000 pamphlets, over 7,000 of which relate to music. The reading room of this library is open daily, and contains over four hundred issues of the periodic press, embracing

not only the leading papers and magazines of America, but also many choice English, French, Italian, Spanish, and Scandinavian ones. This library also contains a large collection of very rare and costly engravings, including one of the splendid Madrid collections, of which only three were ever issued.

The Reading Rooms of the Christian Associations are also open daily. Besides these, there are other valuable libraries whose privileges may be enjoyed for a small fee. Students interested in art will find many opportunities to examine valuable works in the art stores and galleries. The *Boston Art Museum*, recently opened, is free certain days of each week, and contains a large number of rare and valuable works of art by the great masters of sculpture and painting, and has a department of Archæology and Antiquity that has but few equals. *The Boston Art Club* also gives an annual exhibition, lasting through several weeks, where all the best new pictures are exhibited. Tickets are secured to our pupils free.

The Conservatory is provided with a *musical cabinet*, containing many rare instruments from foreign countries, and is of inestimable value in studying the history and comparative science of music.

GENERAL EXERCISES.

In addition to the regular lessons in the different departments, each pupil has, without extra cost, opportunity of attending the following lectures, concerts, recitals, etc., amounting, with a single study, to one hundred and twenty-five hours a term, which is double the amount offered by many of the most famous conservatories of Europe. To the conscientious music student they are worth many times the amount of his term fee.

Instruction in *Singing at Sight*, three times weekly.
Normal Class, weekly.
Lecture on Harmony, weekly.
Art of Teaching and Reciprocal Instruction, weekly.
Questions and Answers on Musical Topics, weekly.
Practice of Oratorios, Catches, Glees, Madrigals, and Part-Songs, weekly.
Pupils' Recitals, weekly.
Classical Concerts by Artists, three each term.
Lectures on Musical Subjects, thirty-five each term.
Church Music, weekly.

Analyses of Piano, Organ, and Vocal Compositions, three each term.
Organ Recitals, five or more each term.
Quarterly Concert, in Music Hall or Tremont Temple.
The *Musical Library* (open daily).

TUITION.

Per quarter of ten weeks, payable strictly in advance.

Piano-forte, first, second, and third grades (classes of six)	$15.00
Piano-forte, third, fourth, and fifth grades (classes of four)	20.00
Voice (classes of six)	15.00
Voice (classes of four)	20.00
Organ (classes of six)	15.00
Organ (classes of four)	20.00
Violin, Flute, and all Orchestral Instruments (see pages 11–13)	15.00
Harmony	15.00
Theory	15.00
Art of Conducting (classes of six)	15.00
Teaching Music in Public Schools	15.00
German, French, or Italian Language (classes of four or more)	10.00
Elocution (see page 24)	15.00
Sight Singing (classes of six)	10.00
Sight Singing (classes of four)	15.00
English Branches	See page 22
Drawing and Painting	See page 25
Final Examination Fee and Diploma	5.00
Certificate	1.00

Parties desiring private lessons or instruction in classes of two or three from any teacher employed in the Conservatory can be accommodated at his regular rates upon application to the Director, and such persons will be admitted to all the free advantages of the Conservatory without charge.

EXAMINATION AND GRADUATION.

Students pursuing the regular course in piano-forte, organ, voice, and orchestral instruments are required to take one year's course in harmony

(or counterpoint), and one year in theory of music, — the course in harmony preceding that in theory. Students graduating in voice are required to take only three terms in harmony, but four terms are necessary for *graduation* in harmony. All are strongly advised to take normal instruction and art of teaching, and organ students to take church music. At the close of each term a written examination is held. Advanced vocal scholars are expected to study the piano-forte at least sufficiently to master the first three grades of the Conservatory course, and to pass an examination in sight singing.

Those who complete the course of study in any department receive the diploma of the Conservatory.

BOARD AND ROOMS.

Arrangements have been made by which students of the Conservatory can be accommodated with table board at $3.00 per week. Comfortable rooms can be secured in the same building or near vicinity. If two students room together, the average expense will be about $1.25 each per week. The Director is able oftentimes to direct students of limited means to places where they can work a part of each day, and thus provide for a portion of their expenses. Excellent board and rooms can be obtained in private families from $5.00 to $7.00 a week. The Director has always at hand a list of desirable boarding places, which is at the service of his patrons.

Shall we go Abroad?

Years ago it was thought absolutely necessary for students who wished to get a thorough musical education to go to Europe. But this necessity no longer exists. All that is valuable for the American student in foreign conservatories has been adopted in the best conservatories of this country. Many of our instructors have studied and graduated at foreign schools, and some of them were eminent teachers before coming to America. They are thoroughly acquainted with all methods, and are better able to meet the wants of American students than professors who are not acquainted with our society and institutions. Some of our former pupils are trying the old experiment; but in a number of letters received from them, they say that had they known beforehand what they were receiving here in the valuable methods

and many collateral advantages of this Conservatory, compared with what they obtain there, they would not have gone abroad. Besides the delay and expense attendant upon the acquisition of a new language before study can be really begun, there are exposures and annoyances to which young ladies abroad are subject that we cannot here detail. After a person has completed a musical course here, a short residence in the great cities of Europe may be beneficial to the student.

There can be no greater mistake than that made by persons who think they must go abroad for their musical training. We clip from one of our musical papers the following extracts from a letter by a young lady of Cincinnati studying in Milan :—

"I am confident that a great many mistakes are made by aspiring young singers in coming here from America, and I shall present a few facts which I trust will tend to *decrease* this growing fever for emigration to Milan. . . . The cost of living here proves to be generally nearly double what the student had calculated upon. . . . A stranger can live in moderate style as cheap in Boston to-day as in Milan. Most of the young ladies come here with the delusion that if they take a few terms of lessons at home, a year ought to suffice to take them to the summit of perfection. If the teacher is something more than a flatterer, they will soon find out that two, three, or even five years of earnest toil can only see them well started on the road."

Another lady student at Milan, in a private letter which has been given to the public, says : —

"The chances in Italy are worse than ever. . . . It does not pay ; but there is nothing else to do when your head is in the noose but to stay in it. I say this to you that you may discourage any aspiring young lady at home who contemplates going abroad *to study*."

One of our students, after completing the course of vocal study in the New England Conservatory, established herself as an artist in the Beethoven Quintet, where she sang for three years, and as a soprano of the Old South Church, which position she filled for five years, and in Oratorio with the Handel and Haydn Society.

A London critic, writing of her, says : —

"She is in the very front rank of American singers. She is a Boston product, at which place she was born. She was a student during three years at the New England Conservatory. In 1875 she made her *début* at the

Crystal Palace, England, and at once established herself as an artist of extraordinary excellence. Later she sang in St. Paul's, in company with Sims Reeves, Patey, Mme. Sterling's only rival, and Foli, the well-known Irish basso. Since her *début* there is scarcely a concert of any note in which she does not appear, from the Classical Concerts of St. James' Hall to the popular, but no less artistic, Saturday Concerts at Crystal Palace."

This lady sang with marked success at the great Festival at Cincinnati' and in other most important concerts in all the leading American cities; and the press, both in this country and Europe, is universal in her praise.

The following is taken from a Boston paper, and refers to another of the students who went directly to Italy from the New England Conservatory: —

"Her voice having been educated in the Italian school of singing, she was prepared to enter immediately upon the study of operas, which she did, under Giuseppe Parini. She also engaged a teacher in elocution, but after a few days he informed her she did not need any instruction, as he found her fully prepared in this respect for the stage. This was a high compliment to her Boston instructor, Mr. S. R. Kelley, at the New England Conservatory. During an engagement at Piacenza she constantly gained in the favor and admiration of the critical Italians, both for her singing and acting. At Cervia, Italy, she made her grandest success in the part of *Gilda* in 'Rigoletto,' and at the close of her engagement she was escorted from the Opera House by a military band, amid cheers and shouts of 'Brava! Brava! Long live the American Nightingale!'"

A graduate of our Conservatory before going abroad distinguished herself in the oratorio of the Messiah with the Handel and Haydn Society, Boston, at the Academy of Music, New York, and other leading cities; the press in each instance speaking in the most enthusiastic terms of her singing.

She aroused great enthusiasm in Liverpool, Dublin, and London. The Liverpool correspondent of the *London Choir* says of her: —

"She sang 'Vanne, Vanne' from Meyerbeer's 'Robert'; Abt's 'My Pretty Dreamer,' in which she accompanied herself; Sullivan's 'Once Again' and the 'Star Spangled Banner,' both to the band. She is a really good soprano, with a very extended compass, great equality of tone, and much taste and expression. She has good powers of declamation, without exaggeration, and whilst perfectly at ease is thoroughly unaffected. She made an immense hit.

"She is sure to sustain the honor of American musical art with triumphant success. She is a Boston girl, and obtained her musical education solely at the New England Conservatory of Music."

The press of Europe give her very high praise.

Of a graduate of the New England Conservatory a correspondent in Italy writes: —

"She has closed a very successful engagement of two months in Geneva. She is now on the last half of two months in Novara, and new success still continues. The Handel and Haydn Society telegraphed for her to sing at their festival, but her engagements were such that she could not accept. I do not dare to tell you how much her voice and method are admired, but suffice it to say she has the advice and encouragement of the most influential persons in this country."

Of the same artist, a correspondent of the *Boston Daily Advertiser*, at Milan, writes: —

"There is a Boston girl who has been singing in opera during the last year, and has taken Italy by storm at every appearance from the first. I had the good fortune to hear her on several occasions in 'Traviata' and 'Faust,' and I have to say that I never saw a singer in America received with such enthusiasm and applause. I speak of what I saw and heard, and my pen can give only a faint idea of the outburst of admiration which she called forth. She has had the most flattering success from the first, every appearance being a triumph. In confirmation, I may state that this lady is completing a successful season in Aquila, and has signed a contract for a five-months' engagement, beginning in September, to sing in opera in St. Petersburg and Moscow, the contract stipulating that she shall sing also in the palace of the Czar."

The *Aquila* (Italy) *Gazette* says of the same artist: —

"Her part of *Gilda* is so perfect that we would almost say she cannot be approached."

This lady, who has been several years in Italy, in a letter to the Director of the Conservatory, writes: —

"Give my kindest regards to my old teacher. He knows more than any one in the *world* about the human voice."

It would be easy to fill columns with names of our students who have distinguished themselves as professors, teachers, artists, etc.; and we find that there are situations always open for students of this higher class.

"GRAND MUSICAL DISCOVERIES." "INDUCTIVE METHODS."

The ridiculous pretensions of certain parties, who offer, *for a sufficient consideration*, to impart a thorough knowledge of the piano-forte, organ, voice, or harmony in periods varying from three weeks to three months, must here be noticed, and cannot be too strongly condemned. These people are simply charlatans, ignorant of the first principles of the art, — obtainers of money under false pretences. The following quotation from an article on "Musical Superficiality," by Mr. L. C. Elson, amply explains this deceit: —

"There is no royal road to music, — charts, patent methods, and astonishing advertisements to the contrary notwithstanding. There is no other way to become musical than the troublesome one of study. This simple fact is one not often thought of by the thousands of young ladies who 'love music,' and it is this superficiality which lies at the root of many of the evils which attend music-teaching in the United States to-day. It has given rise to an abundance of patent modes of study, which profess to teach the entire art and science of music in from five minutes to five hours, and which leave the too-confident pupil stranded on a dreary waste of tonic and dominant chords. It has given rise to mechanical devices, which are to be attached to different instruments and turn the tune out like a music-box, threatening to turn the American people into a nation of organ-grinders. The natural enterprise of a people, whose mechanical labor-saving devices lead the world, in this has overshot its mark. Art cannot be shortened by machinery. 'Life is short and art is long,' will apply equally well to the age of Pericles and the present age. It is amusing to note the various forms of superficiality which are bred by this class, and are the torment of the honest musician's existence."

OTHER ADVANTAGES.

In addition to the courses, free and otherwise, mentioned above, the New England Conservatory offers to its advanced pupils, on the completion of its fourth grade, the privilege of matriculation in

COLLEGE OF MUSIC OF BOSTON UNIVERSITY.

For the advantages of the College in fuller detail, see page 41 of the present Circular.

SHEET-MUSIC DEPARTMENT.

A department for the sale of sheet music, books, and other musical merchandise is connected with the Conservatory; and a selected assortment

of the best instrumental and vocal pieces is kept constantly on hand. This was originally established for the convenience of the pupils; but its scope of operations has since been enlarged, and, for some time past, teachers and seminaries have received their music from the Conservatory. The facilities which it possesses for furnishing the best music are unrivalled. The teachers employed in the Conservatory are gentlemen of eminent ability and large experience in their profession; and the studies and pieces used by them are those best adapted to the formation of a correct technique, and to the awakening and development of a true musical feeling in the pupils. These have been divided into a regular and progressive series, from the simplest to the most difficult; and persons desirous of obtaining the most approved and standard compositions for the piano-forte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Director, and all such orders, whether by mail or otherwise, will receive prompt attention.

The usual discount is made to teachers and the trade.

THE MUSICAL CABINET.

The practical value of museums in the study of the history, development, and comparative science of any department of learning is universally recognized. America ought to have at least one such collection, similar to those of Paris, South Kensington, and other European centres, where the student of music could study, in the various musical instruments, books, charts, etc., of all countries, the progress of musical invention and science in the different ages. Such a cabinet has already been started in the Conservatory, and about one hundred and fifty instruments and models, including some very ancient ones, and a large number of rare books, manuscripts, charts, etc., have thus far been secured, representing, to some extent, the music of almost every country. These specimens have proven invaluable to the students of the Conservatory and College of Music, especially in studying the history of music. There seems no more appropriate place for such a collection than in a city where so much attention is given to musical culture as here, and in connection with this largest of all Conservatories and the College of Music of Boston University. In the interest of musical science, we earnestly solicit donations of instruments, models of inventions,

materials, books, charts, manuscripts, etc., etc., of all kinds, any way relating to music, and we guarantee that all contributions shall be secured to the future for the purposes intended. Freight or express charges will be paid from any part of the world; contributions will be acknowledged and marked the gift of such a donor.

VACATIONS AND HOLIDAYS.

A vacation of ten to twelve weeks will occur between the Summer and Fall Terms; of three days at Christmas; and of one week between Winter and Spring Terms.

The business of the Conservatory is suspended upon Washington's Birthday, Fast Day, and Thanksgiving Day.

SOCIETY.

Parents often write us, inquiring if they can send their sons and daughters to Boston with the assurance that they will not be led into undesirable company. We have always made an effort to secure, for students coming from abroad, pleasant homes in excellent families, so that they shall be under home-like influences: from the commendatory letters received from parents and guardians, we are led to believe that our efforts have been successful, and our new arrangements, we believe, will prove even more perfect. Although the students of the Conservatory have been numbered by thousands, not a single instance of misconduct has ever been brought to our knowledge. The institution has no dormitories, and does not undertake to exercise control over the daily life of its students, but puts them on their own responsibility. More than a score of the best schools of Boston are conducted on this plan.

GENERAL INFORMATION.

Time of Course. — No definite time can be fixed for completing our course of study. Some will make twice the progress of others, and accomplish in three years what would take others four or five years to complete.

Begin with the Term. — Pupils will find it greatly for their advantage to

be present *at the commencement;* they can, however, be admitted until the middle of the term, at a suitable reduction from the regular fee. Pupils will not be received for a shorter time than the full term, or the *unexpired* portion of it.

Reduced Fares. — Arrangements have been effected by which our students can secure commutation tickets at greatly reduced rates.

Arrival in Boston. — Persons arriving from a distance may leave their baggage at the depot until they have secured their rooms. Those arriving by the morning or day trains will find restaurants in the depots, and need not go to hotels, but may come directly to our office, which is within five to fifteen minutes' walk of all the depots, and open every day except Sunday from 9 A. M. to 6 P. M.

Letters. — Pupils can have their letters addressed care of the New England Conservatory, and receive them from the boxes provided for the purpose.

Children. — Special arrangements have been made for school children to receive one lesson a week, in private or in classes, at prices ranging from fifty cents upwards.

Concerts. — Concerts are arranged by the Director to which an admission fee will be charged, and students taking part in the same may be permitted to have tickets on sale for their friends, the entire proceeds from which may be credited to them in payment for tuition in the Conservatory.

Church Privileges. — Free sittings can be secured by the Director in the churches of the various denominations, for students of the Conservatory. A number of churches have chorus choirs, to which a limited number of students of the Conservatory can be admitted.

Evening Classes. — Evening classes are held in piano, organ, vocal culture, and orchestral instruments.

Organ Practice. — Organ students can have practice free at the Conservatory by simply paying the blower's fee of ten and twenty cents an hour.

Pianos. — Good seven-octave pianos can be rented at from $10 to $15 a quarter. Students often find pianos in houses where they board, the use of which can be obtained at a mere nominal price. The Director will gladly assist students in selecting instruments when so desired The pianos of Decker & Son are used in the Conservatory.

Gymnasium. — Students of the Conservatory have the privileges of a gymnasium at reduced rates.

Register. — A register is kept at the office of the Conservatory, and persons wishing to receive the new circulars issued from time to time can do so by entering their names.

Consultation. — The Director invites all persons, whether connected with the Conservatory or not, to confer with him in regard to their attainments or qualifications for studying or teaching music. *Consultation free* in all cases.

Address. — Persons writing for circulars or other information will be careful to address their letters to "E. TOURJÉE, NEW ENGLAND CONSERVATORY, MUSIC HALL, BOSTON." Our letters have often fallen into other hands, when otherwise directed.

CALENDAR.

The FALL TERM begins THURSDAY, SEPT. 9, and closes Wednesday, Nov. 17, 1880.

The WINTER TERM begins THURSDAY, NOV. 18, 1880, and closes Saturday, Jan. 29, 1881.

The SPRING TERM begins MONDAY, FEB. 7, and closes Saturday, April 16, 1881.

The SUMMER TERM begins MONDAY, APRIL 18, and closes Saturday, June 25, 1881.

Boston University College of Music.

ORGANIZED 1872.

THIS college is the only institution of its kind in America. It is designed for graduates of average proficiency from the best American conservatories of music in the country. We quote from the *University Year Book*:—

"The advantages accruing to it from its location in Boston, and from its intimate association with the University, are very great. Few persons devoting themselves to this profession are able to complete a liberal education before beginning their special musical training. Nor indeed ought they to do it. The best years for acquiring scholastic culture are also the best years for cultivating the voice, the ear, and the hand. A generous intellectual and æsthetic culture is needed by every professional musician; but it is best acquired, not before or after, but in connection with his special studies. The lack of opportunities for such acquisition has been the chief defect of some of the most famous music schools of the world. Had every great national conservatory always presented the collateral advantages for general culture which are here presented, the character of the entire profession would have been favorably affected.

"The inducements which invite persons of musical talent to fit themselves for some branch of the musical profession, particularly for teaching, were never so great in this country as now. The demand for teachers of character and scholastic tastes as well as musical skill is far in excess of the supply. Excellent situations await all who can add to natural gifts the needful fruits of training. The marked and steady growth of musical taste throughout the country, the consequent introduction of musical instruction into public

schools, the increasing demands of the multiplying churches, the introduction of new forms and occasions of popular musical entertainment, all give assurance that the call for teachers of the highest qualifications is one which is sure to be permanent, and probably also increasingly urgent."

ADMISSION.

All candidates for admission must possess a thorough knowledge of the clementary principles of music, a correct ear, and a reasonable degree of skill in their chosen department.

Candidates for instruction in piano-forte playing must pass a satisfactory examination in harmony and execution.

The knowledge of the former must be sufficient to enable the student to correctly harmonize a choral or common church tune in four parts. In execution, the applicant will be tested as to correctness of manual position and movement, acquaintance with the different kinds of touch, rapidity and clearness in the execution of all the major, minor, and chromatic scales, and of the arpeggios of the common chords and chords of the seventh, and finally as to his familiarity with the following compositions or their equivalents: —

Cramer, Book 1 (Bülow); Clementi's "Gradus ad Parnassum" (edited by Tausig); Loeschhorn, Op. 67, Books 1 and 2, Jenser, 32; Bach's "Two-Part Inventions"; pieces by Schumann, Chopin, Mendelssohn, and others; one or two of Beethoven's easier Sonatas. Pieces from memory. Octaves, continued. (Daily *technique.*)

Cramer, Book 2; Clementi's "Gradus," continued; Bertini, Op. 66, Book 1; Bach's "Three-Part Inventions"; pieces by Schumann, Chopin, and Mendelssohn; one or two of Beethoven's Sonatas. Pieces from memory. (Daily *technique.*)

Moscheles, Op. 70; Bertini, Op. 66, Book 2; Mayer, Op. 119, Part I.; selections from Bach's French and English suites; Kullak's Octaves, Op. 49, Book 2; pieces by Chopin, Schumann, Mendelssohn, and others; Beethoven's Sonatas; selections from Mozart's Concertos for Piano and Orchestra. Pieces from memory. (Daily *technique.*)

Applicants for instruction in organ-playing must be able to harmonize a choral in four parts, and to pass a satisfactory examination in the following or real equivalents: —

Rink's "Organ School," first five books; Buck's "Studies in Pedal Phrasing"; Lemmen's "Organ School," Part II.; "The Organist," by Southard and Whiting (used particularly for the study of instrumentation); easy preludes and figures with pedal obligato, by Bach, Mendelssohn, and others; introduction to extempore playing; accompaniments for solo and chorus singing.

For instruction in vocal music, the candidate must possess the general qualifications required of all applicants, also an ability to sing readily at sight, and a good degree of skill in solo singing.

The special qualifications required of those who wish to give attention to the violin, flute, or other orchestral instruments, are: harmony, a familiarity with the technicalities of the instruments, and an ability to play the easier works of the masters.

COURSES OF INSTRUCTION.

The regular courses of instruction are as follows:—

I. Course for Vocalists.
II. Course for Pianists.
III. Course for Organists.
IV. Courses for Orchestral Performers.

All of these courses include the study of musical theory, also the history and æsthetics of music. The course for vocalists includes, besides these, instruction in Italian, German, and French.

Special courses can be arranged to suit the needs or tastes of students desiring less extended instruction than that of any regular course.

Regular students are required to attend all lectures and concerts of the College, also to play or sing at such concerts whenever appointed.

The methods of instruction employed are such as most rapidly advance the pupil; viz., lectures, small classes, and private tuition when deemed necessary.

The standard works of the great masters, both ancient and modern, representing the various schools of musical art, and including concerted music of all kinds, are constantly placed before the pupils for study; and the entire course of instruction is arranged with a view to secure the highest

standard of taste, and an appreciation of the true relation of music to the other arts and sciences.

The opportunities for culture outside of the institution, in Boston, are so well known that it is hardly necessary to enumerate them. During the concert season, miscellaneous concerts, by foreign and resident artists, chamber, symphony, and oratorio concerts are of almost daily occurrence; and the German, Italian, and English opera troupes usually spend several weeks in the city, giving representations of standard works. To some of these the students are admitted without charge. The general literary and educational advantages of the city are, of course, unsurpassed.

UNIVERSITY PRIVILEGES.

Full and regular members of the College of Music are allowed to take special studies in the College of Liberal Arts, without extra charge, on satisfying the Dean of the latter College that they are duly prepared for the desired instruction. By virtue of this arrangement the student has the opportunity to pursue without cost any of the following branches: —

Languages: French, German, Italian, Spanish, Anglo-Saxon, Latin, and Greek.

Mathematics and Natural Sciences: Solid Geometry, Trigonometry, Analytical Geometry, Physics, Chemistry, Biology, etc.

History, Literature, and Law: English Literature, Rhetoric, History, Roman Law, Constitution of the United States, Political Economy, etc.

Philosophy: Psychology, Logic and the Theory of Knowledge, Principles of Metaphysics, Theistic and Ethical Philosophy, etc.

For fuller information consult the *University Year Book*, College of Liberal Arts.

CHARGES.

Piano-forte, organ, or voice, including composition and lectures, in class of four, $150 per year; in class of three, $200; in class of two, $300.

Any two of the above studies, including composition and lectures, in class of four, $200 per year; in class of three, $250; in class of two, $300.

All of the above studies, in class of four, $250 per year; in class of three, $300; in class of two, $350.

Violin and other instruments, if in class, same as above; if private lessons are given, from $3.00 to $4.00 per lesson.

An examination fee of $3.00 is charged on admission, and $5.00 for diploma at graduation.

PECUNIARY AID.

It is desired that free scholarships may soon be established. A few such are greatly needed. Any persons willing to consider this mode of assisting meritorious students are invited to communicate with the Dean of the College. All such funds will be held by the Trustees of the University, and faithfully dispensed to those students who are found to be most deserving.

GRADUATION AND DEGREES.

In most cases three years will be sufficient for the completion of the course of instruction. Pupils who pass a satisfactory examination will receive the University diploma. Those who have specially distinguished themselves by their talents and scholarship will, if graduates of any college of arts, receive the degree of Bachelor of Music; if not graduates of a college of arts, they will be required to pass an examination in English composition, history, and literature, a modern language (French, German, or Italian), Latin, or instead of it a second modern language, and mathematics, before being eligible to the above degree.

The degree of *Doctor of Music* is conferred upon candidates otherwise properly qualified, who, after admission to the degree of Bachelor of Music by the Boston University, pursue in its School of all Sciences an approved course of higher musical studies and compositions, for four years, and pass the required annual examination.

A written testimonial from the principal of any high school or academy of good standing, certifying that a candidate has received regular instruction in Arithmetic, English Grammar, Geography, Modern History, Elements of Physics, Elements of Chemistry, Ancient History and Geography, and has passed such an examination in the same as would entitle the pupil to be graduated from said high school or academy, will be accepted in place of the examination.

Satisfactory testimonials of good moral character must be presented by each candidate along with his application for admission.

CALENDAR.

The College year is divided into two terms of twenty weeks each.

The First Term will begin Thursday, Sept. 9, 1880, and close Saturday, Jan. 29, 1881.

The Second Term will begin Monday, Feb. 7, 1881, and close Saturday, June 25, 1881.

Applications for admission may be made for two weeks preceding the commencement of each term. No pupil is received for a shorter period than the entire College year, or that portion of the current year which remains after entrance.

All correspondence should be addressed to the Dean of the College,

EBEN TOURJÉE, *Mus. D.*,
MUSIC HALL, BOSTON.

ALUMNI ASSOCIATION OF THE NEW ENGLAND CONSERVATORY.

The following preamble to the Constitution of this Association explains the excellent purposes for which it was formed: —

"*Whereas*, By the continuance and strengthening of the love for our Alma Mater, and of the friendships formed during our student days here, and by drawing more closely the kindly bands between ourselves and her, we may be the better enabled to aid in the true progress of the art of music, not only among ourselves, but among those who in the coming years may enter her halls and tread the path she opens, thus spreading before us a work of great and ever-increasing importance; and

"*Whereas*, As the standard of musical knowledge becomes more advanced in this country, new and higher demands will be made of us, such as the establishment of a loan fund, the formation of free scholarships, prize scholarships, and prizes in aid of struggling talent, and the foundation of endowed professorships; therefore

"*Resolved*, That we form ourselves into an association to forward the interests of the art of music, and thus express our gratitude to our Alma Mater."

The first clause of the foregoing preamble explains the social objects of this Association, expressing the desire and intent of keeping up, in after years, the friendships and acquaintances formed during the days of pupilage at the Conservatory. The enjoyment and benefits to be derived in the way of fraternal gatherings of the members, reunions, etc., the pleasure, stimulus, and encouragement derived from intercourse with congenial and sympathetic associates, are incalculable.

The second clause shows the higher and nobler design of assisting struggling talent to gain a desired and requisite knowledge of music, by which they may be enabled to take prominent and honored positions in their professions. With the assistance of loans, free scholarships, prize scholarships, or prizes, many students who commence the acquirement of a musical education, with an ambition to thoroughly fit themselves for important positions, but who would be compelled, from want of means, to drop out before completing the course, are able to continue on to the goal of their desires. Were it generally known how many such cases are constantly coming under the observation of the Director and Professors of this Conservatory, and with what pangs of regret those talented ones have relinquished their hopes of gaining that for which they had aimed, there can be no doubt that many philanthropists would gladly contribute generously for their aid. With the continued increase of the standard of musical culture, it is obvious that the difficulties to overcome will be greatly multiplied.

Benevolent persons interested in the cause of music can find no better way in which to aid its progress than by contributing to the assistance of those who are striving hard to help themselves. As all matters pertaining to the New England Conservatory are under the fostering care of the Trustees, and as, with their approval, all donations to the Alumni Association are expended under the direction of a board of directors, composed of twenty-one members, which includes all the officers of the Association, and the Director and Secretary of the Conservatory, the funds are certain to be applied where they will do the greatest good.

ROLL OF HONOR.

In addition to the active membership of the Alumni Association, composed of graduates of the New England Conservatory of Music, the Roll of

Honor consists of persons who have been elected to honorary membership on account of having become distinguished in their profession, or for some great service rendered the art of music.

STUDENTS' SOCIAL UNION.

This organization serves the purpose of a medium of acquaintance between the students in the Conservatory. As the pupils who attend this institution come from all parts of the country, nearly all enter its halls perfect strangers to each other; and were it not for the existence of a Social Union, many would doubtless continue on through the course without making the acquaintance of others, who would, in many ways, be of assistance to them, and in whose company many an hour could be pleasantly and profitably spent. The benefits derived from an interchange of thought, the information acquired from lectures, and the stimulus furnished by a desire to excel in the recitals and entertainments provided by this association, are of very great value.

The Union also assists greatly in forwarding the interests of the Alumni Association, with which it is a co-worker, and in which the future of its members is merged.

BOSTON UNIVERSITY.

"Boston University has set before it at the outset of its career the highest educational aims of both hemispheres, and appears in the intellectual arena determined to be the most comprehensive and generous training-school for humanity in the world. German, English, and American experience and ideas are all drawn upon in the plan of its organization.' — *Atlantic Monthly.*

"It is meant to be the most comprehensive institution of its kind in existence." — *New York Tribune.*

"The institution furnishes, at slight cost, the best possible instruction." — *Harvard Advocate.*

"Its success is surely extraordinary" — *Boston Daily Advertiser.*

"The boldest and yet most hopeful university enterprise in the country." — *The Citizen*, St. Paul, Minn.

"The Boston University Year-Book gives complete information concerning, probably, the most liberal and catholic and truly just institution of learning ever established. Neither sex, color, class, nor condition is known in its benefactions, provided the applicant be worthy. Success to such a college! say we." — *The Commonwealth*, Boston.

COLLEGE OF LIBERAL ARTS	20 Beacon Street.
COLLEGE OF MUSIC	Music Hall.
COLLEGE OF AGRICULTURE	Amherst, Mass.
SCHOOL OF THEOLOGY	36 Bromfield Street.
SCHOOL OF LAW	18 Beacon Street.
SCHOOL OF MEDICINE	East Concord Street.
SCHOOL OF ALL SCIENCES	20 Beacon Street.

This was THE FIRST UNIVERSITY in the United States to present in Theology, Law, and Medicine uniform graded courses of instruction covering three scholastic years, and to require in each case the full three years of study. It is also the first and only one to open a FOUR-YEARS' COURSE IN MEDICINE, and to re-establish the long-lost Baccalaureate Degrees in Medicine and Surgery. In CLASSICAL EDUCATION it has established a higher standard of requisites for degrees than is found in any other in the world. At the same time it confers no honorary degrees of any kind.

With the faculty of the School of All Sciences are associated the four faculties of the National University at Athens, and the four faculties of the Royal University at Rome. A copy of the YEAR-BOOK of the University will be sent on receipt of twenty-five cents.

Address, THE REGISTRAR,
20 BEACON STREET, BOSTON.

REASONS FAVORING THE CONSERVATORY SYSTEM.

Three hundred years established in Europe. The Governments convened their ablest musicians for council and advice as to the best system to be adopted for imparting musical knowledge, and the unanimous verdict was CLASS instruction.

Laudable ambition to excel. Mind matched with mind sharpens intellect. We are constantly influenced by others; competition is the life of trade, and also of study.

Diffidence overcome by public performance in Class, in Conservatory, and in Music Halls.

Each pupil has the benefit of whole hour lessons, and not ten or fifteen minutes, as is often falsely represented.

Pupils are carefully graded, never beginning back of where we find them, and are promoted according to proficiency.

Mendelssohn says, "It has advantages over private instruction; it produces industry, spurs on to emulation, and preserves against one-sidedness of education and taste."

The Musical Atmosphere of the Conservatory is conducive to broader culture.

The best Instructors educated in Europe received their education at conservatories.

A finished musical education is attainable from the *first rudiments* to final graduation, and to-day the NEW ENGLAND CONSERVATORY can point with honest pride to hundreds of her students who are filling important positions in Boston and throughout the land.

"Harper's Monthly" characterizes it as the "Model Music School of the age."

Evening classes are formed each term, in order that those otherwise occupied during the day may have the same instruction as day scholars.

Private lessons are given, if preferred, at Teachers' regular rates, with over one hundred hours of other musical instruction without charge.

Reduction in prices of admission to the finest Concerts in the city are frequently made.

Oratory and Languages also taught. Our *School of Elocution* is larger and affords more advantages than any other in America.

Students in the Conservatory course can pursue ALL ENGLISH BRANCHES FREE.

The general musical advantages of Boston, it being acknowledged the best patron of music of our American cities.

The city affords many facilities to aid in defraying expenses. Many of our students avail themselves of these opportunities.

Over 25,000 have attended the Conservatory. These could not all be solicited personally, hence there must be some way to account for this number.